

KANT'S BEAUTY IN BLACK COLORS: A contemporary social vision¹

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<https://doi.org/10.5281/zenodo.7506915>

ABSTRACT

The account in the philosophy of what is beautiful is as special as man's connection to his history. This bibliographical work is a synthesis of Kant's theories of justice, which has as its primary intention to report on the aesthetic work, which always leads us to an ostensive and wide discussion about the power that each judgment has, and what are the instances and limits of human faculties "to think the particular under the universal", where we are being driven in the current contemporary scenario by the industry of beauty and the perfect body. So what we have in mind through this article is a discussion-level presentation of the faculty of judgment, defined by Kant as "the capacity to subsume rules, that is, to distinguish whether something fits a given rule," it is not until based on the Critique of Judgment that he sees judgment as a full faculty in its own right, with its own latent a priori principle and therefore requiring a "critique" to determine its scope and limits in the judged scene.

Keywords: Kant. aesthetics. Prejudice. Philosophy. Beautiful.

¹ Scientific paper presented to IBRA Educational Group as a requirement for approval in the discipline of Specialist.

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Multidisciplinary Scientific Journal of Biology, Pharmacy and Health

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ISSN Number: (2965-0607)



1. INTRODUCTION

In this article we will address a luminary of philosophy known as Kant. A man named Immanuel Kant (1724-1804) from Königsberg in East Prussia, then the German Empire, is the father of "Critical Philosophy," a theory that determines the limits of human reason. His work is considered the cornerstone of modern philosophy. The son of Lutheran parents in addition to the systematic religious studies he received, he also specialized in Latin and classical languages.

In introducing Kant's real character, it is important to note his fondness for the original invention of his scientific terms for things. This will mean that in this work you will certainly come across some of them, as they are usually things similar to the creation of jargon of our present day, i.e. Kant is very contemporary. In this opening context, we will bring the ideas explored by Kant concerning the relationship of the notion of beauty to human experiences. This paper will be divided into four separate parts, each of which explains Kant's position and a final one that takes us to a reflection of today from the perspective of prejudice to those who consider outside the standard of beauty in a different but connected way.

In this paper, we will explore the concept of beauty with an approach in the context of the contemporary perspective of judgments about the perfect body, which mirrors the influences of the media, where the masses constantly seek the standard of beauty. The mind of the subject exposed to the sensations of the day provokes a perception about the object - the body. Are they or are they not a representation of the magnetic forms created by the senses, to materialize what the subject desires? We will start by approaching the question of Kant's aesthetics, precisely so that, based on the principle of his theory, we can classify the various types of judgments that the product of the subject's intellect is exposed to. We will move on to what an uninterested gaze can judge. With the function of preserving moral sense, we will point out how Kant and other literary people caused their epochs to gradually challenge the acceptance of the differences between various types of beauty with their tastes or invoke what is pure. Thus, the problem here wants to portray the importance of opening construction and establishment of the cognitive processes of the human being for the current consequence of his claims towards the universal reality, so without exhausting new visions of



Multidisciplinary Scientific Journal of Biology, Pharmacy and Health

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ISSN Number: (2965-0607)



future work, we want to answer: How is the imagination latent in the journey of knowledge and truth of the contemporary human being? The objective of this paper is to analyze the anatomy of the subject's entire organization and how it produces influence on its surroundings. The methodology used in this work is the bibliographic analysis of Kant's writings, and some literary commentators of his theories that refer to the theme.

2 - KANT'S AESTHETICS

Kant bases the aesthetic on a judgment where there is the particular feeling of pleasure or displeasure. For him, pleasure is the foundation of the aesthetic vision, the judgments of the pleasant, judgments of beauty (or, equivalently, judgments of taste), and judgments of the sublime. Although to define this study with the well-interpreted proposition, we make it clear that Kant somewhat frequently uses the term "aesthetic judgment" in a restricted way, and this excludes judgments of the pleasant, which in turn is more restricted than the "Critique of the Aesthetic Judgment." These means of judgments can be what he calls "pure³"; while Kant was concerned with that which was pure, we can suspect that his thinking about much of the judgments about art (as opposed to nature) has no concentration on that which is considered pure.

So on that principle, Kant also delved into the "Critique of Aesthetic Judgment" worrying about that beyond what is necessary to judge the beautiful and the sublime, but also in his ocular view on the construction of the objects upon which it was appropriate to the titles of "fine arts." Over time Kant's theories aroused enormous interest from various schools of commentators, where the expression "judgment of beauty" without any qualification refers to the interpretive questions that always arise in connection with the comments directed at him. Such were the critics about his position, or his theories that outlined his concern or his judgments of beauty, which were not the pure ones, that compiled a close relationship between aesthetics and morality.

Important to note that in Kant, there are distinctive features to beauty judgments from judgments of other kinds, as well as cognitive judgments (including judgments that validate goodness to things), and what is called by him as "judgments of the pleasant." Despite some

³ It is called the pure concept of understanding." (Kant, 1999, p. 108)



controversies regarding these judgments, the use of the predicative of the word "beautiful" does not always necessarily signal a judgment of beauty. So much so that he goes so far as to say that roses in general are beautiful if a judgment of beauty or taste is correct without permeating in this conception of what "aesthetics" is. In this he speaks of a "logical aesthetic judgment, the opening debate about the space of intuitive notions, which can lead one to negative judgments of beauty, since it is a mental activity, manifested by an honest statement as to whether or not this is beautiful, beautiful, impactful, different - it is something perceptual from the point of view of the beholder. Kant's beauty judgments are divided into four distinct moments:

2.1 - First moment - Particular feeling of pleasure. Pleasure is disinterested, genuine, and distinct. In this view it proposes not looking at or depending on the subject, which keeps away from the desire for the object, being impartial rather than nurturing objective sensation, such as wanting to determine a position or prejudice. Perception through the cognitive judgments that come through perception, maintains the disinterested nature of the feeling of the pleasant, which expresses whether one likes something or finds it pleasant (e.g. color, car, sport, or food), and also to the fact that it can include the good, which is related to the stage of validating whether there is moral goodness and whether it is useful for specific non-moral purposes.

2.2 - Second moment - In this space, Kant enters the space that claims "universality" or "universal validity" or "universal communicability". That is, by making a judgment of beauty about a certain object, the subject assumes that all others perceive the same object with the same judgment and judge it as beautiful, because of the opinion of the first who shared his interested pleasure. We note that at this point universality is not based on concepts, but on agreement proven by another, which leads one to be compelled to judge that something is beautiful. For, by objectively stating that one finds a certain object beautiful, one cannot claim that all other people must also find it beautiful.

2.3 - Third moment - It assumes that the end or purpose of the judgment of the good and the judgment of the beautiful, must be satisfied in their universality, and this excludes all forms of concepts. The form of intentionality that Kant seeks to represent in his theoretical model, aims to bring that both the object itself and the subject's activity of the



Multidisciplinary Scientific Journal of Biology, Pharmacy and Health

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ISSN Number: (2965-0607)



imagination, is the knowledge of its relationship with its intention to receive ultimate pleasure, within the evidence that demonstrates its supposed mental formalism.

2.4 - Fourth moment - For Kant, by making my needs a universally valid reference, I consider the judgment of taste a broad driving formation beyond myself, which will allow everyone who perceives the same object as I do to share my enormous pleasure in it and without any resistance will agree with my judgment. But, as we have already reported in the topics above, universal validity is not based on concepts or rules, which define a type of cognition or a subjective principle, but it allows judging by feeling rather than by concepts.

3. BEAUTY'S TUNED EYE

In inferring in this work the topics that raise Kant's positions, we underline the judgment of beauty as an elementary characteristic, as a basic dichotomy between two sets of elements that at first seem opposite to us, because on the other hand, sometimes this judgment can be imbued with feelings, which offers us the weak possibility of not looking with finesse at a particular concept, which must be satisfied, that is, the purpose behind the need of the considered or proven. We are very much facing a combined scene where the judgment must be pleasing. However, on the other side, we have to consider that what is pleasing does not involve the desire for the object; more important and determining is to claim an agreement between all the elements involved as cognitive goals.

Thus, we can state that the judgment of beauty has a double characteristic since Kant seems to react to both situations deposited on the threshold of the two main aesthetic traditions of the 18th century: the "empiricist" tradition of aesthetics represented by Hume, Hutcheson, and Burke, where the judgment of taste is an expression of feeling without any cognitive content, and the "rationalist" tradition of aesthetics brought by Baumgarten and Méier, where a judgment of taste is a representation of the cognition of an object with the objective property. Let us remember that Kant insists that there may be a good alternative to frame these traditions, which he sentences as a universal reality based on the feeling that validates the judgment of taste, which distinguishes his aesthetic theory.



Multidisciplinary Scientific Journal of Biology, Pharmacy and Health

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ISSN Number: (2965-0607)



REGO (2004) states that Kant lets his titles express his arguments about what he thinks and how he argues (the "Deduction of Taste") is presented in the section entitled "Deduction of Pure Aesthetic Judgments," in particular in sections §§ 31-39, with the core of the argument given in § 38 It is also foreshadowed in the "Analytic of the Beautiful," in particular in §9 and §22, although the argument of §22, which appeals to the notion of a "common sense," takes a somewhat different form than the presentation in the "Deduction of Taste" proper. In these headings, Kant will give us a main idea about the judgment to be made, whereupon encountering a given object is inexorable the state of our sensibility with the thing, which makes evident whether or not the layer of knowledge generated by what is important. The validity of these received elements is applied in the organization, institution, and the attempt to unify them, to constitute a whole process of mental multiplicity, contained in the faculty of imagination. This instance is nothing more than the legitimate representation of the object before the subject, even though the first one already snatches it from the scene. The enchantment of what is beautiful composes both the reproductive capacity of the object and the productive capacity of itself.

Kant will argue with the "free play" or "free harmony" of the faculties of imagination and understanding of what appears to be beautiful. He converges in the work Critique of Pure Reason, the imagination as a lady "synthesizing the manifold of intuition" governed by the understanding established and standardized by one's knowledge, which would be different from social norms, or collective experience that standardizes a certain object source of admiration. Thus, he predicts the cognitive perceptual experience of objects that would portray the masterly and empirical force. With this argument what we can bring as a statement is the particular concept that one should apply to each object.

We observe an example where a variety of objects are set according to the concepts green and square only, the obvious that the eye experience of the agent looking defaults to green and square only. But let's look at it from the point of view of the work of the Critique of Judgment, Kant suggests that imagination and understanding can be at different levels of relationship or observation. He points to what is empirical, which allows one to put these objects together at an angle without a particular concept of color and geometric shape. Therefore, instead of perceiving the object as green or square, the subject that is in a game free of determination, allows himself to evaluate spirit with a perspective merely involved by



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ISSN Number: (2965-0607)



a feeling of disinterested pleasure. So exclusively this kind of pleasure is the foundation for a judgment of taste.

Kant now tunes us into an idea that maps out the reasons why the subject wants the rest to correspond or agree to a certain standard of taste judgment, because when there is no disinterested feeling of pleasure, the universal validity of taste permeates, which makes the condition of free play subjective. The appeal of the general condition allows us the right to claim that everyone should agree with our cognitions: for example, if I perceive an object to be green and square, I have the right to claim that everyone else should recognize it as green and square.

The conditions of acceptance, Kant suggests, must be universally appreciated by the postulant who requires everyone to accept his view. To demand from the other my view is to take away the freedom of choice of the subject who is free. So in this scenario if we can assume that everyone must share my view as green or square, then I too am the one in today's society go by the name of influencer, we are concluding our current relationship without free play. Great thinkers throughout the ages like Guyer (1979, p. 297), Meerbote (1982, pp. 81ff.), Allison (2001, pp. 184-192), and Rind (2002) describe the free play of human faculties as every cognitive perceptual experience, which involved intuition, allows every object to be perceived as beautiful in form and color by the one who observes. It is understood that the consciousness of judgment must be free from interference or influence for me to have my particular taste.

We point out that the judgment of beauty needs to be interpreted within a non-universal context, which collaborates with the right to claim only private judgments of taste. Although in Kant's accounts, every object can be legitimately judged beautiful, and that is why we are interested in the fact that judgments of beauty are not objective, and that no genuine item, which is not driven, imposed, appropriated, or grafted, weighs on this condition. Kant establishes a linear connection between our capacity for aesthetic judgment and our nature as moral beings, fundamental in the legitimate communication of all kinds of beauty judgments. Although the topic is a series of complicated but fundamental interpretive issues, to understand the next section of this article.

4 . THE JUDGMENT OF BEAUTY



Multidisciplinary Scientific Journal of Biology, Pharmacy and Health

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ISSN Number: (2965-0607)



For Kant contemplating beauty is a subjective experience felt directly in the mind of a subject, or even if we are talking about individual experience, which comes to be supported by his taste since we naturally judge by instinct, but necessarily even if it immediately comes to mind, would it be valid to do so without thinking? For example, if we eat a weekend barbecue, we feel an intense sense of fulfillment similar to the immediate pleasure of seeing the object (barbecue being prepared). However, unlike the weekend barbecue, when the subject is beauty we don't have the same interest in the object. What we are saying is that we don't give a damn whether the object is beautiful or real or not, we only care that it is beautiful. When we eat barbecue we cannot say that its taste is beautiful, because it is linked to our daily need for nutrients, just like hunger itself, the desire to satiate. It is through these notions that Kant makes an important distinction between what he thinks about what is pleasant, what is good, and what is beautiful.

Beauty has been studied by various philosophers throughout human history. So said Kant, "it is what pleases universally, unrelated to any concept". Therefore, from Kant's point of view, satisfaction is only aesthetic, however, when it is gratuitous and disconnected from any subjective (interest) or objective (concept) end. The beautiful exists as an end in itself: it pleases by its form, but it does not depend on sensitive attraction or the concept of utility or perfection.

Although as we have seen, there is in Kant's account the possibility of interpreting by pure or by taste, there is also the connection with the argument that each can offer on central issues, which is at the heart of the vision studied. The understanding of these judgments varies according to mode and society, and will also be relevant according to a cultural context, which varies from one place to another, from one home to another, and from one relative to the next. The side is the question. Which side am I on, and what defines which way I am looking at? This being the case, we begin to relativize the consequences of aesthetic prejudice, for example.

4.1 The question of contemporary aesthetic prejudice

Let's see, from where we can look at this moment, we find as a standard someone with a thin waist, a well-defined body, and straight hair. This is a standard imposed by the society



Multidisciplinary Scientific Journal of Biology, Pharmacy and Health

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ISSN Number: (2965-0607)



of the world where we are now, and that feeds the idea of the perfect body. However, the consequence of this is a problem left for later. Once established as a standard, someone else being opposed, for not having reached this level of the body, becomes the target of offenses, prejudice, and disrespect.

Framed on this issue, we start to find the challenging side that is between the one who looks and the one who is looked at. For this to be aesthetic and beautiful, it proposes to remove all these “moral defects” so that the other feels good, from there we meet with the judgment necessary for any individual to have their own body according to their standard. Even so, there are several geographies to work with, among them the virtual interrelational relationship, confronted all the time with the most varied posts on social networks, what it is possible to observe are the most varied cases of offenses in others' photos for some "rule" of a body that is not in the standard of the other.

The confusion is not aesthetic, nor much less beautiful, if observed by the apathetic society the most blatant slavery of all kinds of skin, which are often targets of insults for aesthetics, because of the lack of the "perfect body", which obsessed by the fantasy of a world that does not exist, gain in the intensity of emotional suffering, for being victims of their whims. Going further we have the search for the quick result of a well-defined body desired mainly by men, who dance with the hormones and destroy themselves at the same time by the set of bad diet - which we understand contributes to the appearance of several types of prostate cancer⁴.

In a scenario of people healthy by the exposure of a beautiful and aesthetically correct body, also by the same goal, but with a look from another angle, it is observed the constant cases of anorexic models, who also seek the "dream body", which, in their view, is indispensable to build a victorious career. This being so, one can imagine how much the media of all sizes are involved in this social behavior, as its role as an opinion maker, also has its share in the consequence of all kinds of unbridled issues of aesthetic prejudice. By conducting its books, soap operas, and advertisements of all kinds, inserting only in its four people is considered the standard of a beautiful body.

⁴ <https://portaldaurologia.org.br/publico/faq/usar-testosterona-tem-risco-relacionado-ao-cancer-de-prostata/>



4.2 - The wrong vision we have of beauty

Can we bet on aesthetic standardization? For Kant, taste is only universal, and this allows man, an intermediary in this universe, to learn to improve the way he is perceived in that which is pleasurable, known, and reasonable.

So we can "like", and understand being good and pleasurable for me only, what is reasonable is not to judge the other to demand the standardization of the beautiful, through thinness for example, as being something perfect for society. Although each one of us is exposed in a glass stand, where transparency revolves around the sun's gravity, it is not perceptible to consider that everyone should have an opinion on how we should dress, do our hair, walk, and buy. A sandal like this has driven countless people to do aesthetic follies to be within the standard beyond what is reasonable, beyond what is pleasurable, beyond the limits of loving oneself and improving one's state in life, as a person who should enjoy the basic elements of existence - good mental health, and peace with oneself.

Every day there is news about the huge market that cosmetic surgery has become.⁵ -

For specialists, the reasons for this increase are social networks, dissatisfaction with one's own image, and the unhappiness caused by difficulties in feeling capable or insufficient to deal with the world, society, and reality in general.

Observing this increase in surgical procedures of this nature, we understand what most people seek is not pleasure, but miraculous results and in the short term, by virtue of depositing their resources without any ethical formality of itself, but committed to what they think, entering the most renowned surgical centers and clinics, as well as - as we have already followed - entering the same establishments but without any known or valid degree of certification, which end up in the news of those who had, as a result, numerous surgical complications, or people who die.

In this vein, the beautiful, according to transcendental idealism, should not be something that I appropriate (the ontological beautiful) but should be an objective that arises from the

⁵ <https://jornal.usp.br/?p=381431> - Updated: 20/01/2021



relationship between the object and the cause of the subject. For Kant, 1987, p. 332) transcendental idealism is called all doctrinal phenomena that are considered without exception simple representation, not things in themselves. These things in themselves must remain forever in the cognitive landscape without affecting the knowledge that men so desperately need.

The damage caused by the wrong search for perfection hides what is beautiful: knowledge, instruction, and experience. The cause of man's life lies in knowing his own life. The effects of psychic suffering due to the pain of being outside the standard dictated by society progresses to a limbo sphere, runs on a track with a sometimes inflexible structure that evolves into pictures of depression, for believing to be incapable in life, when all they wanted was to reach the required ideal of beauty. The wrong way of looking at beauty in contemporary society is far from art, the sacred, and the enchanting garden that is the life inside each one.

5. FINAL CONSIDERATIONS

As we can see throughout this article, Kant presents man's gratification in that which is pleasing and beauty pleases, while that which is esteemed, is approved, does him good, and brings objective value. Therefore, everything that is pleasant is connected to a type of desire of its own, such as hunger or lust, which distinguishes our cognitive sensation of good, which connects with moral judgment. We conclude that in this scenario beauty is unique and must be free of these ties and therefore is purer - which requires it to be between our desires and our morality, disinterested pleasure.

We saw in the last session that the term beautiful or beauty has been something recurrent in our society, quite different from what was portrayed in the days of Kant, where the paintings of the nobility were the latest technology of feudal times, as well as the news brought by Greek cultures embellished by their statues contoured by the geometry of human curves, had in itself a cult of beauty, after the beautiful. We pay attention in the development of the text to the consequences of the imposition of the universal standard in parallel to Kant's judgment of taste, by the real characteristics of fashion, which also leads to the cosmetics industry that aims to meet a consumerist public, which does not improve knowledge, understanding, but



Multidisciplinary Scientific Journal of Biology, Pharmacy and Health

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ISSN Number: (2965-0607)



their needs for glamour. As a result of all this, therefore, we see the exaltation of brands, clothing magazines, and make-up styles for every time and day.

Therefore, it is very shocking if we have to exclude or add people to our circles for their thinness or the look of muscles produced in gyms. Be it as an alteration that every day grows in people's minds in the most varied backgrounds, without them realizing that the only visible diagnosis contemplates problems of psychic disorders, when not that of food. Without thinking about what is right or wrong or its consequences, the one who dictates the pace of health is no longer the doctor, but the influence of contemporary social media. This would mean that by Kant's definition of beauty, many people must be eliminated from the standard list - some will only be perceived as pleasing.

The evolution of this beauty that desires the body (object), sustains a charm interested in beauty, which was previously subjugated to the naked female statues of the previous century, which were already disguised and "uninteresting", everyone valued and worshiped. The objection grasped in distinction from everything Kant reports about beauty, is apart from other desires and the like. Thus, if any object is to be considered beautiful, it needs the commentator to be free from any logical motion. To make use of the free, the pure, without letting there be personal conditions or claims on the object. Therefore, we are convinced that Michelangelo's painting on the ceiling of the Sistine is very beautiful because it represents a pure feeling; the wonder of God. This ends up being a judgment of everyone, without imposition, because what is being judged is its aesthetic form without reason. Only the sense of beauty should be universal.

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Multidisciplinary Scientific Journal of Biology, Pharmacy and Health

www.biofarma.med.br
ISSN Number: (2965-0607)



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Multidisciplinary Scientific Journal of Biology, Pharmacy and Health

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ISSN Number: (2965-0607)

